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of the Far Eastern painter, who is accustomed to make a picture at home after having taken in all the details before nature, or the copy of a picture after having studied it for a time in a friend's home.

For the greater part, the portraits are of the Ming period and represent men and women seated in the same conventional pose and in arm-chairs of the same style. The costumes in many cases indicate the wearer's rank or position; they are, like the faces and hands, treated in flat tones without cast shadows or light effects, the patterns of the brocades and the ornaments of the jewelry carefully drawn, the form simply indicated by the contour and the lines of the features and folds. Notwithstanding the almost complete absence of half-tones or modeling, perhaps because of that, the effect is very much like Holbein's portraits, always dignified, and though often the faces are by no means handsome, they are never caricatures.

At the same time are shown some other Chinese portraits which are earlier, mostly Sung, but not of the same class, portraits in the sense we attach to the word, made during life and rendering people in freer attitudes as they went about. These were hung up in the house, used as other paintings and in the same way as we do.

There is also part of a remarkable genealogy of the Chou family which shows two of their most prominent members and gives an account of the honors they received.

S. C. B. R.

PRE-GOTHIC IVORIES IN THE PIERPONT MORGAN COLLECTION

THE Pre-Gothic ivories in the Morgan Collection—if one may use this convenient term to describe not only the Christian ivories earlier in date than the thirteenth century, but also the ancient Egyptian and late classical examples—constitute a collection of exceptional importance in number, quality, and representative character. When the ivories were first shown at the Museum in 1914 as part of the Morgan Loan Collection, labels were prepared from lists sent in advance, in order that the col-

lection might be shown without delay. In many instances the descriptions have proved to be erroneous. The preparation of the card catalogue of the collection, including the ivories, given to the Museum in 1917 by J. Pierpont Morgan, has afforded an opportunity for a careful study of this notable group of early ivory carvings. As a result of these investigations, new labels are now in preparation.

It may be of interest, at this time, to give a brief review of the ivories, which are now exhibited in the Pierpont Morgan Wing, Gallery F 2, with the exception of the Roman couch and stool, which are shown in Gallery D 9 of the Classical Department. The collection includes a large number of undescribed pieces.¹ In succeeding articles in the BULLETIN, the writer hopes to give a more extended notice of some of these than is possible in the following notes, which, in view of the size of the collection, are necessarily of a summary nature. The ivories are discussed under the main headings of Egyptian, Late Classical, East Christian, Byzantine, Carolingian, Romanesque, and Musulman.

EGYPTIAN²

The earliest piece in the collection is an ivory cup, assigned to the Eighteenth Dynasty (1580-1315 B. C.). A recumbent lion, an Apis bull, and a kneeling figure of a man (good Saïte work) may be classed generally as Late Dynastic, about seventh to fourth century B. C.

LATE CLASSICAL²

Ivory carving in the late Roman period is represented by several interesting pieces. A couch (restored as a seat) and a foot stool, decorated with bone carvings and glass inlay, are rare examples of furniture of the first century A. D. Probably of the same period are three parts of the ivory decoration of a couch, a ring with Venus

¹Some of the most interesting of these are indicated by an asterisk. Among these are included a few pieces, previously mentioned in Museum publications, but of which the attributions are now radically changed.

²For the Egyptian and classical ivories information has been supplied by the departments in the Museum respectively concerned with these subjects.

and Cupid, and a standing cup with Erotes at play. Somewhat later, approximately first to third century A. D., are a group of seven plaques from caskets, and three profile heads. To the third century may be assigned a vigorously carved cylindrical box (?) decorated with satyrs.

EAST CHRISTIAN

A. SYRIA, PALESTINE. Probably Syrian of the fifth century is a ciborium* of the

for a jewel case, but possibly used later for a reliquary. The carving represents Bacchus punishing Damascus, King of Syria, or Myrrhanus, Orontes, and their fellow-kings of India, with their people, for opposing the introduction of the vine. This box may be compared with two pyxes of the same period, which, however, are probably Egyptian. But, as Dalton¹ says, "The task of assigning particular works to one or the other of the two countries (Egypt



CONSULAR DIPTYCH, IVORY

521 A. D.

type perhaps to be identified with the "turris" (tower) mentioned in ancient documents. This "ivory tower" is decorated with figures of the Twelve Apostles. The architectural form of the ciborium may be intended to recall the rotunda erected by Constantine over the Holy Sepulchre. Figures and architectural details show the persistence of classical influence, but the strongly marked coloristic technique is of Oriental derivation. To the sixth century, and probably to Syria, may be assigned a cylindrical box, presumably made

and Syria) is almost an affair of divination." Syrian in the character of its vine and bird decoration, and presumably, in execution, is a cylindrical box,* originally with a cover which could be fastened by cords passed through two projecting "ears" on the sides. This unusual piece probably dates from the fifth or sixth century. Among the "puzzles" of the collection is an ivory fragment in high relief representing an angel and a woman carrying an inverted vase

¹O. M. Dalton. *Manual of Byzantine Art and Archaeology*, p. 183.

(a personification ?). The date is about fifth to sixth century; the style is obviously East Christian, but whether Egypt, Syria, or Asia Minor is again "an affair of divination!" Two ivory fragments representing the Ascension, Palestinian in iconography, but apparently Coptic in execution, of the late sixth or early seventh century, were described in the November number of the BULLETIN.

B. EGYPT. Either Egyptian or Syrian, with the probabilities in favor of Egypt, are two pyxes, or boxes for Mass wafers, of the sixth century. The carvings represent, on one the Miracle of the Loaves; and on the other, the Three Marys and the Visit to the Sepulchre. Some fragments of decorative carvings of the sixth and seventh centuries may be noted. Of greater importance is an ecclesiastical diptych* with low relief carvings representing Saint Peter and Saint Paul. Diptychs of this kind were used for the inscription of names of martyrs, benefactors, etc.; consular diptychs were sometimes re-used for this purpose. The diptychs made for liturgical usage are among the rarest of early ivories. The Morgan diptych is East Christian, probably Egyptian in origin, and dates from the seventh or possibly from the end of the sixth century. This attribution is based on stylistic resemblance to the ivory panels at Milan, which presumably decorated the chair of Saint Mark at Grado, brought from Alexandria to Constantinople and presented by the Emperor Heraclius (610-641).

BYZANTINE

The Byzantine ivories range in date from the sixth to the thirteenth century. The earliest piece in this notable group is a remarkably beautiful consular diptych. Ivories of this kind were ordered by the consuls on their accession to office, and presented as complimentary gifts to the emperor and to other important personages. The series of existing examples commences about the middle of the fifth century and ends about 541, when the consulate was abolished by Justinian. The Morgan diptych is Byzantine work of the early

sixth century (516-521 A. D.), and bears the name of the Consul, Flavius Petrus Sabbatius Justinianus. The decoration consists of rosettes and medallions with ornamental borders.

The other Byzantine ivories date from the second golden age, which followed the iconoclastic controversy. Of the secular ivory caskets of the Veroli type, of which some fifty examples are known, we are fortunate in possessing three complete examples and several panels from similar pieces. The three coffers are ornamented with carvings of warriors, hunters, dancers, and animals, and date from the second half of the ninth or the tenth century. During the iconoclastic dispute, religious subjects came under the ban. This fostered the development of secular themes which, as we see in these caskets, continued in favor when art once more returned to the service of the Church.

Presumably somewhat later in date than the caskets with pagan subjects are those with biblical themes. To the tenth or eleventh century we may assign three sides of a casket with carvings illustrating scenes from the story of Joshua. Another plaque illustrating an episode in the history of Joshua (the Execution of the King of Hazor) may be assigned to the eleventh or twelfth century. Of the same date are two plaques from a casket with scenes from the story of Adam and Eve. The carvings represent Adam and Eve at the forge and in the fields harvesting grain.

With these caskets we may note a smaller ivory box with carvings representing Christ, the Virgin, Saint John the Baptist, and the Apostles. This beautiful example of Byzantine carving dates from about the tenth century. It once contained the "Oppenheim reliquary," a celebrated example of Byzantine enameling and one of the treasures of the Morgan Collection. Both objects were once owned by Pope Innocent IV (1243-1254), and were heirlooms in the Fieschi family.

Two fine plaques, probably from book-covers, exemplify the highly developed Byzantine style of the tenth and eleventh centuries. One is a symbolic Crucifixion representing the Virgin and Saint John

standing on either side of the Cross, which is fixed in the bowels of Adam; and, below Christ's feet, a scene of the rending of His garments. The other ivory represents the Dormition (falling asleep) of the Virgin. Surrounded by the Apostles, Christ receives in His arms the soul of the Virgin figured as an infant. A Virgin and Child, cut from an ivory plaque, probably the central panel of a triptych, is a good example of the aristocratic art of Byzantium in the eleventh and twelfth centuries. Two Slavonic ivories of the fourteenth to the sixteenth century are exhibited with the Byzantine ivories to show the continuance of the tradition.

CAROLINGIAN

Of several ivory plaques in the collection, designed for book-covers, the most important is one representing the Virgin Enthroned, holding a distaff and spindle, and a cross. The ivory, which dates from the ninth century, is related in style to the so-called "Ada Group." Two fine plaques¹ from the covers of a book, representing the Virgin and Child Enthroned and Christ between Saint Peter and Saint Paul, may be assigned to the middle of the ninth century. They are from the same hand as the ivories from the covers of a codex in the Bibliothèque Nationale, Paris (Cod. Lat. 323), and are related in style to the "Liuthard" and "Metz" groups. On the backs of the Morgan plaques are Coptic or Syrian carvings of the sixth or seventh century, indicating that the Carolingian artist re-used earlier ivories. Other interesting pieces are the holy-water bucket from Cranenburg near Düsseldorf, a Lower Rhenish work of about 1000; an ivory seal matrix of the tenth century; and two German, tenth- or eleventh-century book-cover plaques representing Christ Enthroned with symbols of the Evangelists. North Italian, or possibly German, about 1000, is a plaque representing the Entrance of Christ into Jerusalem.

One of the most remarkable pieces in the collection is a portable altar* of wood, originally covered with thin plates of silver

¹Described by the writer in the *American Journal of Archaeology* for December, 1919.

and decorated with ivory plaques which represent (1) the Paschal Lamb between two Angels; (2) Abel's Sacrifice; (3) the Offering of Melchizedek, the Priest King; (4) Christ Healing Two Blind Men and Christ Healing a Demoniak. The altar was supported by four feet now missing. The ivory carvings, which originally formed part of the decoration of another portable altar, are Carolingian work of the ninth



IVORY PLAQUE, CRUCIFIXION
BYZANTINE, X-XI CENTURY

century. The two long panels imitate ivory carvings on East Christian, sixth-century book-covers of the composite type. The altar in its present form probably dates from the twelfth century.

ROMANESQUE

Under this heading we will consider a group of Italian ivories of the eleventh or twelfth century; a few German, English, and French carvings of the same period; and a notable group of early Spanish ivories.

The well-known paliotto, of the late eleventh or early twelfth century, in the

Cathedral of Salerno in southern Italy, exemplifies the development of ivory carving in Italy under Byzantine influence. It seems probable that a small plaque in the Morgan Collection, representing the Sixth Day of Creation, originally formed part of this paliotto. Two plaques* of the Crucifixion, one with the additional scene of the Entombment, are closely related in design and execution to the Crucifixion panel in the Salerno altar-frontal. These ivories were doubtless executed at Salerno; the execution is cruder than the carvings on the paliotto, and the date is probably early twelfth century. Of the late twelfth century, possibly produced at Ravenna, is the fragment of an ivory plaque* representing the Lamentation over the Body of Christ. The piece originally consisted of three compartments; one of ornament and two with scenes from the story of Christ. Two similar panels are in the Museo Oliveriano at Pesaro.

An octagonal box with Apostles and symbols of the Evangelists is German work, Rhenish (?), of the twelfth century. The metal filigree work on a book-cover ornamented with an ivory carving of the Crucifixion is also German, late eleventh or early twelfth century; the ivory, however, appears to be Byzantine of the same period. A chessman (bishop) resembles the chessmen found on the Island of Lewis (West Hebrides, Scotland), most of which are now in the British Museum, London. Although a Scandinavian origin has been claimed, they are probably Norman, Scottish, or English. The date is mid-twelfth century. The Morgan piece may be assigned to the same date and is probably English. Another interesting piece for the student of games is a draught-man or tric-trac piece, of ivory stained red, representing Samson slaying the Philistines. The piece is French, eleventh century. A fragment of a crucifix, dating about the end of the eleventh or the early twelfth century, represents Christ Enthroned on one side and the Paschal Lamb and the symbols of the Evangelists John and Luke, on the reverse. Also French is the ivory head of a crozier; a work of the late twelfth or early thirteenth century.

Of exceptional interest is an ivory plaque,* from a book-cover, with a carving of the Crucifixion and an elaborate border of foliated ornament—men, animals, and symbols of the Evangelists. This plaque is from the same hand or atelier as the ivory crucifix (now in the Archaeological Museum, Madrid), which was given, with other precious objects in 1063 by Ferdinand the Great and his Queen, Doña Sancha, to the Church of San Isidoro at Leon. The ivory carver appears to have been a Spanish Arab working under Christian patronage, and using presumably a Byzantine model for the principal features of the composition. The fineness of the execution, especially in the ornament, and the coloristic technique, essentially Oriental, of the deep-set background on which the relief seems to be applied as cutwork, indicates an Arab craftsman, who brought to the service of his Christian patron the skill of hand and the genius for decoration which are so amazingly displayed in the ivory caskets carved for the Mohammedan rulers of Spain.

Of these extremely rare Spanish ivories of the eleventh and twelfth centuries, the Morgan Collection contains five or six pieces. An ivory plaque* of the first half of the eleventh century, which comes from the same atelier as the famous shrine of San Millan, ordered in 1033 and presented by Sancho the Great, King of Navarre (d. 1035), to San Millan de la Cogolla, represents an incident of the finding of the True Cross. Uncertain as to which of the three crosses found by Saint Helena was the Holy Cross, Saint Macarius, Bishop of Jerusalem, had all three carried to a woman who lay at the point of death. When she touched the True Cross, she was miraculously restored to health, and the identification of the True Cross was thus established. A book-cover of silver-gilt, ornamented with filigree, cabochons, and ivory figures representing the Crucifixion, appears from the inscription to have been made for Queen Felicia (d. 1085), wife of Sancho Ramirez (c. 1037-1094), King of Aragon and Navarre. The workmanship is Spanish; the date, between 1063 and 1085.

Three twelfth-century Spanish ivories remain to be noticed. Dating from the first half of the century is a fragment, presumably from a book-cover, representing Christ Enthroned. About the middle of the century is the leaf of a diptych representing the Journey to Emmaus and the *Noli me tangere*. To the late years of the century is assigned an ivory crucifix.

MUSULMAN

A richly carved casket with figures of men and animals may be described as Egypto-Syrian of the eleventh or twelfth century. Of the same period and similar in style are an ivory writing-case with copper-gilt mounts and a fragment of an oliphant. A complete horn*, with Persian or Mesopotamian silver-gilt mounts, is Near Eastern work of the late twelfth or first half of the thirteenth century. Another oliphant, with Christian symbols

introduced in the decoration, may be a European imitation of a Near Eastern model; the date is approximately twelfth century. Interesting to compare with these early oliphants is an exquisitely carved horn* of later date, apparently made in India in the sixteenth or seventeenth century. Mesopotamian (Bagdad?), or possibly Indian, of the early mediaeval period, is a chess piece said to have been found near the Euphrates. The piece represents an elephant carrying a man; of this figure only the lower part now remains.

The Gothic ivories in the collection, more numerous than the early pieces and of the same remarkable quality and interest, comprise one of the most important sections of the Morgan gift. But a discussion of these later ivories must be reserved for some other time.

J. B.



IVORY CHESSMAN (BISHOP)
PROBABLY ENGLISH, MIDDLE OF XII CENTURY